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'DOCTOR WHO'

SERIAL 4 X

by

Chris Boucher

'IMAGE OF THE FENDAHL'

EPISODE ONE.

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CAST:

THE DOCTOR
LEELA
ADAM COLBY
THEA RANSOME
MAXIMILLIAN STAEL
DOCTOR FENDELMAN
TED MOSS
MARTHA TYLER
DAVID MITCHELL
HIKER
SECURITY MAN (N/S)

SETS:

Colby's Laboratory
Fendelman's Laboratory
Tardis
Priory Kitchen

TE

TELECINE:

Priory
Cow Pasture
Lane/Priory Gateway
Wood
Cottage

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EPISODE ONE

SUPPOSE CAM: Opening
 Titles:

TELECINE 1:

Ext. Wood. Dusk.

A HIKER pauses at the edge of a wood. By the light of a small torch he examines a map and a compass for a moment.

Then, only a little apprehensively, he sets off into the wood.

Ext. Fetch Priory.
Dusk.

ESTABLISHING SHOT OF a large,
old house. It is
isolated and stands
in or on the edge of
a wood.

In one wing of the house,
a light shines from a
ground floor window.

END TELECINE 1:

1. INT. COLBY'S LABORATORY. DAY.

(CHEMICALS, BALANCES,
BUNSENS, MICROSCOPES,
SLIDE-RULES,
CALIPERS ARE
HAPHAZARDLY
DISTRIBUTED ON
THE WORK BENCHES
AND THE FLOOR.

THERE IS, HOWEVER,
A SINGLE ISLAND
OF TIDINESS IN
THE GENERAL CLUTTER.

ON A SMALL WORK
BENCH, A SKULL HAS
BEEN RE-CONSTRUCTED
FROM FOSSILISED
FRAGMENTS AND
MOUNTED ON A STAND.

PROFESSOR ADAM
COLBY IS GLARING
BALEFULLY AT THE
SKULL.

THEA RANSOME.

IN HER TWENTIES, DRESSED
IN A LAB. COAT,
IS WORKING AT A
MICROSCOPE)

COLBY: (TO THE SKULL) Well don't
just sit there, Eustace. Say
something.

THEA: Why don't you just publish
and get it over with?

COLBY: Why should anybody believe
it? I found him and I don't.

(THEA SNATCHES
UP A CLIPBOARD
AND THRUSTS IT AT
HIM CHALLENGINGLY)

THEA: (ICILY) Are you questioning
my technical competance?

COLBY: Of course not. The
volcanic sediment is twelve million
years old. I accept without
reservation the results of your
excellent potassium-argon tests.
What I don't accept is that Eustace
got himself buried under a volcano
at least eight million years before
he could possibly have existed.

(ENTER MAXIMILLIAN
STAEL)

STAEL: Professor Colby. Doctor
Fendelman is waiting for the
corrected co-ordinates.

COLBY: (HANDING HIM THE CLIP-BOARD)
There you go.

STAEL: Thank you. (TURNS TO GO)

COLBY: Oh and Maxy? (W.C. FIELDS
VOICE) Remember, start the day with
a smile. And get it over with.

(STAEL LEAVES
WITHOUT COMMENT. COLBY
WINKS AT THEA)

TELECINE 2:

Int. Wood. Dusk.

The HIKER is now deep
in the wood. He pauses
to examine his compass,
glancing around uneasily.

END TELECINE 2.

2. INT. FENDELMAN'S LABORATORY. NIGHT.

(A BANK OF DIALS
AND CONTROLS MONITORS
AND REGULATES POWER
INPUT.

ANOTHER BANK
CONTROLS DIRECTIONAL
CO-ORDINATES.

IN THE CENTRE OF
THE SET-UP THE
MAIN CONSOLE
CONTROLS THE TIME
DISPLACEMENT
SWEEP.

THIS CONSOLE HAS
AT ITS CENTRE A
SMALL VISION
SCREEN.

BESIDE THIS
SCREEN IS A BANK OF
PUSH-BUTTONS
MARKED 'COMPUTER
ENHANCE'.

DOCTOR FENDELMAN
IS MAKING FINAL
ADJUSTMENTS TO
THE EQUIPMENT.

AFTER A MOMENT
OR TWO STAEL
ENTERS)

FENDELMAN: Ah good. (cont...)

(FENDELMAN TAKES
THE BOARD AND HURRIES
TO THE DIRECTIONAL CONTROLS)

FENDELMAN: (Cont) Yes.

(HE MAKES A COUPLE
OF FINE ADJUSTMENTS)

Right we're ready to begin, Stael.

(STAEL GOES TO
THE POWER CONTROL
BANK)

Phase one power.

STAEL: (ACTIVATING A SWITCH)
Phase one power, ~~Doctor~~.

(A LOW HUMMING NOISE
BEGINS)

FENDELMAN: Phase two power.

STAEL: (ACTIVATES A SECOND SWITCH)
Phase two power, Doctor.

(THE HUMMING
NOISE GETS
LOUDER AND HIGHER
PITCHED.)

STAEL PUTS A
HAND TO HIS EYES
FOR A MOMENT AND
SHAKES HIS HEAD
SLIGHTLY AS IF
TO CLEAR IT)

3. INT. COLBY'S LABORATORY. NIGHT.

(THEA LOOKS UP
FROM HER MICROSCOPE.
SHE SHUTS HER
EYES TIGHTLY AND
THEN OPENS THEM
WIDE. SHE RUBS
THEM AND THEN HER
NECK AS THOUGH
SHE'S GETTING A
HEADACHE.

SHE GETS UP
FROM HER WORK
STOOL AND
STRETCHES.

SHE GLANCES ACROSS
AT THE SKULL.
THERE SEEMS TO
BE JUST A SUGGESTION
OF LUMINESCENCE
ABOUT IT.
PUZZLED, SHE
GOES FOR A
CLOSER LOOK)

4. INT. FENDELMAN'S LABORATORY. NIGHT.

FENDELMAN: (PRESSING A SWITCH)
Switching to main computer control.
Activate full power run-up sequence.

STAEL: Activating full power run-
up sequence, (PRESSES A SWITCH)
now!

(THE HUMMING SURGES,
RISING STEADILY
IN PITCH.

THE LIGHTS IN
THE LABORATORY
FLICKER AND DIM)

5. INT. COLBY'S LABORATORY. NIGHT.

(THE SOUND REMAINS
AUDIBLE. THE
LIGHTS FLICKER
AND DIM.

THEA LOOKS AT
THEM, THEN LOOKS
BACK AT THE SKULL.
IT IS DEFINITELY
GLOWING NOW.

SHE STARES AT IT
FASCINATED.

AS THE GLOW
INCREASES HER
FACE DRAINS OF
EXPRESSION AND HER
EYES BECOME GLAZED)

TELECINE 3:

Ext. Wood. Night.

The HIKER is crashing through the underbrush. He suddenly freezes and listens intently. He glances around him fearfully, then panic snatches at him. He draws a shuddering breath and runs.

END TELECINE 3.

6. INT. COLBY'S LABORATORY. NIGHT.

(THEA IS IN
A DEEP TRANCE.

THE GLOW OF
THE SKULL IS
INTENSIFYING.

THE SOUND OF
THE POWER BUILD-
UP CONTINUES TO
RISE IN PITCH)

TELECINE 4:

Ext. Wood. Night.

The HIKER is running
for his life. His
movements are frantic
but he is slowing up.

HIKER: (SOBBING AND STRUGGLING)
I can't ... my legs ... I can't ...
move ... my legs.

He suddenly stops
struggling and holds
his breath, listening.

Almost out of earshot
there is a dragging
sound. He listens
terrified as it comes
closer - drag, pause -
drag, pause -

END TELECINE 4.

7. INT. COLBY'S LABORATORY. NIGHT.

(INTERCUT.

A SLOW ZOOM IN
ON THEA'S FACE AND
ON THE FACE OF THE
SKULL.

THE SOUND OF THE
POWER BUILD-UP
CLIMBS TO A HIGH-
PITCHED WHINE.

MIXED INTO THE
SOUND IS THE
DRAGGING NOISE
COMING CLOSER)

TELECINE 5:

Ext. Wood. Night.

C.U. OF HIKER'S FACE -
eyes popping with terror.
He screams.

END TELECINE 5.

8. INT. COLBY'S LABORATORY. NIGHT.

(THE SOUND OF
THE SCREAM IS
CARRIED OVER.

THEA SLUMPS
TO THE FLOOR
UNCONSCIOUS.

THE GLOW OF THE
SKULL DIES.

THE SOUND OF THE
POWER BUILD-UP
RISES BEYOND
THE AUDIBLE RANGE)

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9. INT. FENDELMAN'S LABORATORY. NIGHT.

STAEL: Full power, Doctor.

FENDELMAN: Excellent, Stael.
We can begin the scan. Commencing
scan. Programme one.

(PRESSES SWITCH)

TELECINE 6:

Ext. Wood. Night.

The HIKER is lying in
a crumpled heap. His head
is twisted to one side
and the expression on his
face is ghastly.

PAN SLOWLY UP to show
that he is within sight
of Fetch Priory.

END TELECINE 6:

10. INT. TARDIS.

(THE DOCTOR IS
POKING ABOUT
IN K9'S ENTAILS)

LEELA: Will he be all right?

THE DOCTOR: It will be all right.
It just has a little corrosion in
its circuits.

LEELA: I can call K9 'he' if I
like. You call the Tardis 'she'.

THE DOCTOR: Rubbish.

LEELA: I've heard you. And it's
quite clear to me that you can't
control this machine, either.

THE DOCTOR: What?

LEELA: I said -

THE DOCTOR: I heard what you said!

LEELA: Then why ask?

THE DOCTOR: I understand the Tardis
perfectly. There's hardly a part
of it that I haven't repaired or
adjusted at some time or another.

LEELA: (NODS) It's very old, too.

THE DOCTOR: Furthermore I am in complete and constant control of it.

(IMMEDIATELY THERE IS
A HIGH-PITCHED
SHRIEK FROM
THE CONSOLE AND THE
CRAFT BUCKS AS IT
GOES VIOLENTLY OUT
OF CONTROL)

Some irresponsible idiot is using a sonic time scan! Come on, old girl, come on. Don't let us down now.

LEELA: Can I help?

THE DOCTOR: Just hold on tight! We're being dragged towards a Relative Continuum Displacement Zone.

LEELA: A what?

THE DOCTOR: A hole in time.

LEELA: What'll happen?

THE DOCTOR: Wish I knew.

LEELA: Can we get free?

THE DOCTOR: All depends on this misunderstood, uncontrollable, old machine.

LEELA: (TO THE CONTROL DESK) I meant no disrespect!

THE DOCTOR: She's turning!

LEELA: I could have been mistaken!

THE DOCTOR: (TRIUMPHANTLY) She's done it!

(EVERYTHING
RETURNS TO
NORMAL.)

THE DOCTOR
PATS THE CONSOLE)

Well done.

LEELA: (AWED) You didn't tell me. Can it really understand what we say?

THE DOCTOR: No, it just generates a low intensity telepathic field. Obviously primitive thought patterns like yours appeal to it.

LEELA: Oh.

THE DOCTOR: (LOOKS UP FROM THE CONTROLS) Can't calculate the co-ordinates so we'll just have to follow the scan back to its source.

LEELA: And destroy it.

THE DOCTOR: We've got to stop them using it certainly. If we don't it'll destroy itself. And the planet it's operating from.

LEELA: Do we know which one it
is yet?

THE DOCTOR: Earth, naturally.
Your ancestors have a talent for
self-destruction which is little
short of genius.

11. INT. PRIORY KITCHEN. DAY.

(IT IS A LARGE
STONE-FLAGGED
ROOM.

THEA RANSOME
IS DRINKING
COFFEE AND
READING A PAPER.

FENDELMAN COMES
IN WITH STAEL)

FENDELMAN: Ah, Thea. You're feeling
better this morning?

THEA: Yes, I'm fine, thank you
Doctor. I still don't remember
what happened though.

STAEL: Coffee Doctor?

FENDELMAN: Thank you, Stael.

THEA: I do remember it was your
turn to make the breakfast, Max.

FENDELMAN: I'm sorry I'm afraid that
was my fault. We have only just
finished work. We worked all night.
And the results! I think the results
will amaze even Adam. Where is he by
the way?

THEA: Out exercising Leakey.

TELECINE 7:

Ext. Wood. Day.

ADAM COLBY is
looking for the
dog.

COLBY: (CALLING) Leakey? Here boy!
Come on, Leakey!

A whine attracts
his attention.
He moves towards it.

COLBY: Leakey. What you got boy?
More bones, is it? You old bone-
hunter, you -

The dog has found
the body of the
HIKER.

END TELECINE 7:

12. INT. PRIORY KITCHEN. DAY.

FENDELMAN: ...but Colby's methodology cannot be faulted. The excavation was brilliant. The reconstruction of the skull is first class work.

THEA: He can't accept the evolutionary implications.

FENDELMAN: And you, Thea? Can you accept them?

THEA: Chronology is my field, Doctor. I'm a technician not a human paleontologist.

(COLBY BURSTS IN)

COLBY: Leakey's found a corpse. At the edge of the wood.

FENDELMAN: What sort of corpse?

COLBY: A dead one, what other sort is there?

FENDELMAN: Man? Woman?

COLBY: It's a man.

THEA: Do we know him?

COLBY: I never saw him before.

FENDELMAN: How did he die - are there signs of violence?

COLBY: Not exactly. But by the look of him he didn't die easily.

STAEL: It is never easy to die.

COLBY: Thank you, Maximillian. I'm going to call the police.

(MAKES FOR THE DOOR)

FENDELMAN: Just a moment! We must consider this.

COLBY: What's to consider? There's a body out there. We can't just leave it. Or are you breeding vultures in that secret lab of yours?

FENDLEMAN: There is no need for courtesy, Adam.

COLBY: I'm sorry, Doctor. Was a bit of a shock. His face is all twisted up. He looks ghastly. He was terrified when he died.

FENDLEMAN: This is exactly my point. The wood is supposed to be haunted. Can you imagine what would happen if there were news of a mysterious death in it?

THEA: There'd be a certain amount of publicity.

FENDELMAN: It would be a circus? That wood attracts enough lunatics as it is without advertising for them.

COLBY: I don't see that we've much alternative.

FENDELMAN: Adam, our work is at a critical stage. Your discovery could be one of the most important milestones in human development. Your work will fundamentally affect how man views himself. We cannot be interrupted at this moment of destiny.

COLBY: Yes but, Doctor -

FENDELMAN: (CHUCKLING) And besides we wouldn't want your Nobel prize to be jeopardised by an unfortunate coincidence, now would we?

THEA: What exactly are you suggesting, Doctor?

FENDELMAN: I'm not suggesting anything yet. When Adam is recovered he can show me the body and we can decide. Perhaps we can arrange for it to be found somewhere else.

THEA: Wouldn't that be illegal?

FENDELMAN: A small deception.

THEA: Adam?

COLBY: Probably wouldn't make much difference, I suppose.

FENDELMAN: Exactly. We'll work something out. Stael? (Cont...)

(FENDELMAN TAKES
STAEL ON ONE
SIDE, QUIETLY)

FENDELMAN: (cont.) Get on to London.
Tell Hartman I want a security team
here within two hours. Tell him I
want the best we have and I want
them armed. Then prepare your
equipment. I shall want you to
do a full post mortem on that body.

13. INT. TARDIS.

(THE TARDIS HAS LANDED.
THE DOCTOR AND LEELA
PREPARE TO LEAVE)

LEELA: Is this the place of the
sonic time scan?

THE DOCTOR: More or less. He turned
it off before I got it finally
pinpointed but it's definitely round
here somewhere. Come on.

(THE DOCTOR STRIDES OUT.

LEELA CHECKS HER KNIFE
AND FOLLOWS)

TELECINE 8:

Ext. Field. Day.

The Tardis has materialised in a field of cows. By nature curious, several of the animals are clustered around the door. The DOCTOR walks right into them. With an elegant flourish he doffs his hat and beams at them.

THE DOCTOR: Good morning, ladies. And which one of you has the time scanner?

LEELA emerges and immediately draws her knife.

THE DOCTOR: They're harmless. Large, but harmless. They're called cows. They manufacture milk.

LEELA: Is that good?

THE DOCTOR: If you like milk. I'm rather partial to it myself.

LEELA: This doesn't look like the place, Doctor.

THE DOCTOR: I did say more or less. Though this does look rather less than more. Never mind it's a beautiful day and the exercise will do us good.

END TELECINE 8.

14. INT. FENDELMAN'S LABORATORY. DAY.

(FENDELMAN IS EXAMINING
A COMPUTER PRINT-OUT.

STAEL COMES IN)

FENDELMAN: Yes. It's there Stael.
As we thought. If we can just get
a visual interpretation of this
area here we will see the living
owner of that skull.

STAEL: I have completed the post
mortem.

FENDELMAN: And?

STAEL: I cannot find the cause of
death. There is a small blister at
the base of the skull but that couldn't
have killed him.

FENDELMAN: Natural causes then.

STAEL: There is something strange.

FENDELMAN: (IMPATIENTLY) Well?

STAEL: The outward signs are that
the man died quite recently. His
watch is still working. He has
yesterdays newspaper in his pocket
and a thermos of tea which is still
hot. The mud on his boots is still -

FENDELMAN: (INTERRUPTING) Yes, yes!
Get on with it.

STAEL: The body is decomposing.

FENDELMAN: Already?

STAEL: It's practically falling apart
as you watch.

FENDELMAN: What do you think it is?

STAEL: I don't know but it's as
though all the energy has been removed.
All the binding force has gone and all
that's left is a chemical husk.

FENDELMAN: (PENSIVELY) Very well.
Are the security team in place?

STAEL: Yes.

FENDELMAN: Good. You will dispose
of the body. No one must know of
this. No one at all, Max.

TELECINE 9:

Ext. Lane. Day.

THE DOCTOR is lying on a
grassy bank, his hat over
his eyes.

LEELA: Doctor?

THE DOCTOR pushes his
hat back and sits up.

LEELA has captured a local.
TED MOSS, a labourer,
is holding a bicycle on
which are slung a bill-
hook and a sickle. He
is standing very still as
LEELA holds her knife against
the side of his neck.

LEELA: He came armed and silent.

THE DOCTOR: (BEAMS) You must have
been sent by Providence.

MOSS: No I were sent by the Council.
To do the verges.

LEELA: Your Council should choose
it's warriors more carefully. A
Sevateem child could have taken you.

MOSS: Escape from somewhere did
she? If you're her doctor you shouldn't
let her wander round loose. She
could so someone a damage.

LEELA: (LOWERING HER KNIFE) He wasn't
hunting us?

THE DOCTOR: No. Have a jelly baby?

He proffers the bag.

Moss draws back slightly.

MOSS: You've both escaped from somewhere haven't you?

THE DOCTOR: Frequently. The nearest village is?

MOSS: Fetchburgh. 'Bout a mile down that way.

THE DOCTOR: Fetchburgh? (THOUGHTFULLY) Yes of course. Tell me about the ghosts.

MOSS is startled, he touches his chest, where clearly he is wearing some sort of charm beneath his shirt.

MOSS: Don't know what you mean. 'Ent nothin' like that round here.

LEELA: He's lying.

THE DOCTOR: The strangers then. It can't be unlucky to talk about them.

MOSS: You mean Fendelman and his lot. Out at the Priory?

THE DOCTOR: Yes. That's exactly who I mean. Where did he come from, do you know?

MOSS: Well he's foreign isn't he. You must've heard of him. Calls hisself a doctor. They do say he's one of the richest men in the world though you wouldn't think so to look at him, scruffy devil. They reckon he made his money out of 'lectronics, but that don't seem likely 'cause he ent Japanese. (LOWERS HIS VOICE CONFIDENTIALLY) His people dig up bodies.

THE DOCTOR: They do? Splendid.

LEELA: Grave robbers?

THE DOCTOR: Archaeologists. He's our man all right. Where is this Priory?

MOSS: Yon side of the village.

THE DOCTOR: And it is haunted, of course?

MOSS: Yes, but it's the wood more than -

He stops and touches
his charm again.

THE DOCTOR: Don't worry. We won't tell a soul. Living or dead. Come on, Leela.

MOSS watches them leave.
Carefully he draws the charm
from beneath his shirt. It
is a square metal plate on
which is etched a pentagram.
He bows his head slightly
and presses it to his
forehead.

END TELECINE 9.

14. INT. PRIORY KITCHEN. DAY.

(MARTHA TYLER, A
FORMIDABLE LADY OF
ADVANCED YEARS, IS IN A
TOWERING RAGE WITH A
POWERFULLY BUILT SECURITY
MAN)

MITCHELL: Just relax and stay there.
We'll get it sorted out.

MRS TYLER: Don't you tell me what to
do in my own house!

MITCHELL: This isn't your house,
granma.

MRS TYLER: I ent your granma! Don't
you granma me!

(ENTER COLBY FOLLOWED
BY THEA)

COLBY: What's going on here. (TO
MITCHELL) Who are you?

MRS TYLER: This gangster tried to
stop me comin' to the house.

MITCHELL: My name is Mitchell. I'm
the Security Team-Leader. The house
and grounds are under restriction.
My instructions are that no-one gets
in or out without clearance. This
loony old trout seems to think she's
an exception. She isn't.

MRS TYLER: Loony old trout?

(ALMOST BERSERK WITH
RAGE SHE PHYSICALLY
ATTACKS MITCHELL.
COLBY ATTEMPTS TO
RESTRAIN HER)

COLBY: Gently Mrs. T, remember
your varicose veins.

(MITCHELL BACKS OFF AND
LOSES HIS TEMPER)

MITCHELL: (FURIOUSLY) All right!
I've had it with you, you old bag.
Any more trouble and I'll sling you
outside and set the dog on you.

COLBY: Now just a minute!

THEA: You can't talk to her like that.

MRS TYLER: (SOFT-VOICED) That don't
make no never-mind, my lovelies.

(THEY TURN TO LOOK AT HER.
SHE IS SMILING. HER
EYES NEVER LEAVE MITCHELL'S
FACE. HER VOICE TAKES
ON A CROONING QUALITY)

He'll be sorry sooner or later. Later
or sooner he'll regret. (NORMAL VOICE)
I'm goin' now, professor. You can
tell Doctor Fendelman I'll come back
when they gangsters is gone and not
before. I don't hold wi' gangsters.

(SHE STOMPS TOWARDS
THE DOOR)

COLBY: (HELPLESSLY) Mrs. T?

MRS TYLER: (TO MITCHELL) There ent
a dog born that'd attack me, boy.
They got more sense than some people.

(SHE LEAVES.)

MITCHELL FORCES A
CHUCKLE)

MITCHELL: Now I know why they burnt
witches.

COLBY: Cheaper than oil. I don't
know who you are, friend, but I hope
you can cook.

MITCHELL: I told you who I am.

COLBY: You meant all that stuff about
restrictions?

MITCHELL: Of course.

THES: You said no-one could go in or
out without authorisation. Does that
apply to us?

MITCHELL: Yes, Miss Ransome.

THEA: That's ridiculous.

COLBY: Authorisation from whom?

MITCHELL: If I were you I should
talk to Doctor Fendelman.

15. INT. FENDELMAN'S LABORATORY. DAY.

(THERE IS NO-ONE IN
THE LAB)

COLBY: (V.O.) Fendelman? Fendelman?

(THE DOOR OPENS AND
COLBY STOMPS IN)

Doctor Fendelman?!

(HIS ANGER IS SUDDENLY
FORGOTTEN AND HE
STARES AROUND HIM IN
AMAZEMENT AT THE
SCANNER EQUIPMENT)

Good grief. What on earth is he
playing at?

(FENDELMAN ENTERS
QUIETLY, UNNOTICED
BY COLBY)

FENDELMAN: You are impressed?

COLBY: (STARING QUILTY) I don't
know. I always say if you've seen
one juke box you've seen them all.
This is archaeology?

FENDELMAN: This is the Ultimate
Archaeology, Adam. It was data from
here which led me to choose the
excavation sites in Kenya. Once you
had found the skull and pinpointed it's
exact location and Thea had dated it
then the real work of this machine
could begin.

COLBY: And that is? ~~X~~

FENDELMAN: Ten years ago I was working on a new missile guidance system when I noticed an unusual vibration effect, a sort of sonic shadow...

TELECINE 10:

Ext. Priory Gateway. Day.

Just inside the gate is
a SECURITY MAN with a
doberman on a leash.

PAN to the DOCTOR and
LEELA watching him for
a hiding place.

LEELA: A guard, Doctor. Shall I
kill him?

THE DOCTOR: No. We'll circle round
and try the back. And you must stop
attacking everyone who looks even
vaguely unfriendly. You'll get us
into trouble.

LEELA: I will defend you, Doctor.
Don't worry.

THE DOCTOR: That's precisely what
worries me.

THE DOCTOR gets up and
moves off. LEELA
follows.

END TELECINE 10.

16. INT. COLBY'S LABORATORY. DAY.

COLBY: Crazy as a bed bug. He actually believes that he can see into the past with that electronic hurdy-gurdy he's got down there.

THEA: Did he demonstrate it?

COLBY: Did he demonstrate it? Of course he didn't demonstrate it. How could he demonstrate it? I mean it's a load of garbage. He thinks because his money can pervert the laws of the land it can do the same for the laws of physics.

THEA: It's a bit late to be self-righteous about perverting the laws of the land isn't it?

COLBY: What? Yes I suppose it is.

THEA: Did he give a reason for not demonstrating it?

COLBY: Apparently it only works after dark.

THEA: (THOUGHTFULLY) Minimising solar disruption, perhaps.

COLBY: What?

THEA: Fendelman's no mug when it comes to electronics. He was one of the authentic geniuses in the feild until he developed this interest in the origins of man.

COLBY: You mean until he flipped his lid. Come on. Let's get some supper...

TELECINE 11:

Ext. Wood. Dusk.

THE DOCTOR and LEELA enter Fetch Wood at the same point that the hiker did at the beginning of the episode.

THE DOCTOR: The house is over that way.

He moves off. LEELA remains listening. She hears a sound nearby and draws her knife. She crouches and moves through the bushes.

END TELECINE 11.

17. INT. FENDELMAN'S LABORATORY. NIGHT.

(THEA RANSOME
SLIPS INSIDE
AND CAREFULLY
CLOSES THE DOOR
BEHIND HER.

SHE SWITCHES
ON THE LIGHT
AND PUTS THE
PIECE OF TOUGH
PERSPEX WITH
WHICH SHE FORCED
THE LOCK ONTO
ONE OF THE WORK
BENCHES, SINCE
WITHOUT HER LAB
COAT SHE HAS
NO POCKETS.

SHE STUDIES
THE LABORATORY
SET-UP AND THEN,
AFTER A MOMENT'S
DELIBERATION,
SHE PASSES THE
FIRST SWITCH
IN THE POWER
ACTIVATION SEQUENCE)

18. INT. COLBY'S LABORATORY. NIGHT.

(THE SKULL BEGINS
TO GLOW)

TELECINE 12:

Ext. Wood. Night.

LEELA, knife drawn,
is standing in cover.
The shadow of a dark
hooded FIGURE drifts
by her. She waits
a moment, then follows.

THE DOCTOR is moving
forward cautiously.
He pauses and looks
back.

THE DOCTOR: Leela? (IRRITABLY)
Leela! She did it again!

END TELECINE 12.

19. INT. FENDELMAN'S LABORATORY. NIGHT.

(THEA IS FALLING
INTO A TRANCE.
HER FACE IS
BLANK, HER
EYES STARING.
HER HAND SLOWLY
REACHES TOWARDS
THE THIRD SWITCH.

SHE PRESSES IT)

TELECINE 13:

Ext. Wood. Night.

THE DOCTOR stops
and listens. In
the distance the sound
of something dragging
itself towards
him can be heard.

He tries to move
and finds he cannot.

THE DOCTOR: Paralysis?

The dragging sounds
draw closer.

Ext. Cottage. Night.

LEELA ghosts up to
the cottage and
works her way along
the wall to a door.

END TELECINE 13:

20. INT. COTTAGE. NIGHT.

(AS THE DOOR
SWINGS INWARDS
THE CAMERA
ZOOMS IN ON
THE BARRELS
OF A SHOTGUN.

WITH A
SHATTERING
ROAR THEY ARE
BOTH DISCHARGED
DIRECTLY INTO
CAMERA)

21. INT. FENDELMAN'S LABORATORY. NIGHT.

(C.U. OF THEA'S
FACE)

22. INT. COLBY'S LABORATORY. NIGHT.

(C.U. OF
GLOWING
SKULL)

TELECINE 14:

Ext. Wood. Night.

The Doctor's eyes
are wide and staring
with fierce
concentration.

He is breathing
rapidly.

The dragging
sounds are very
close. They come
even closer...

SUPPOSE CAM

Closing
Titles

END TELECINE 14: